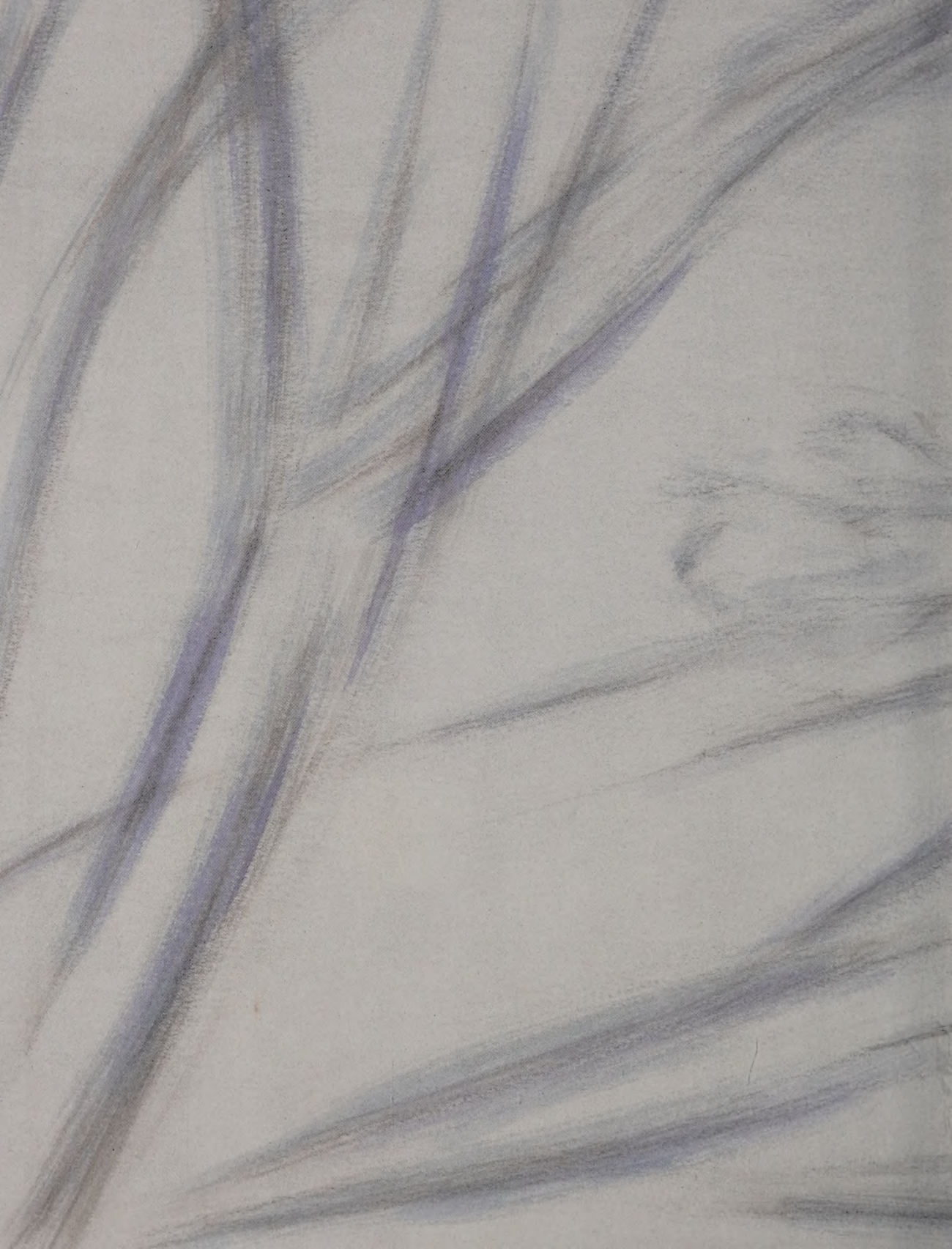




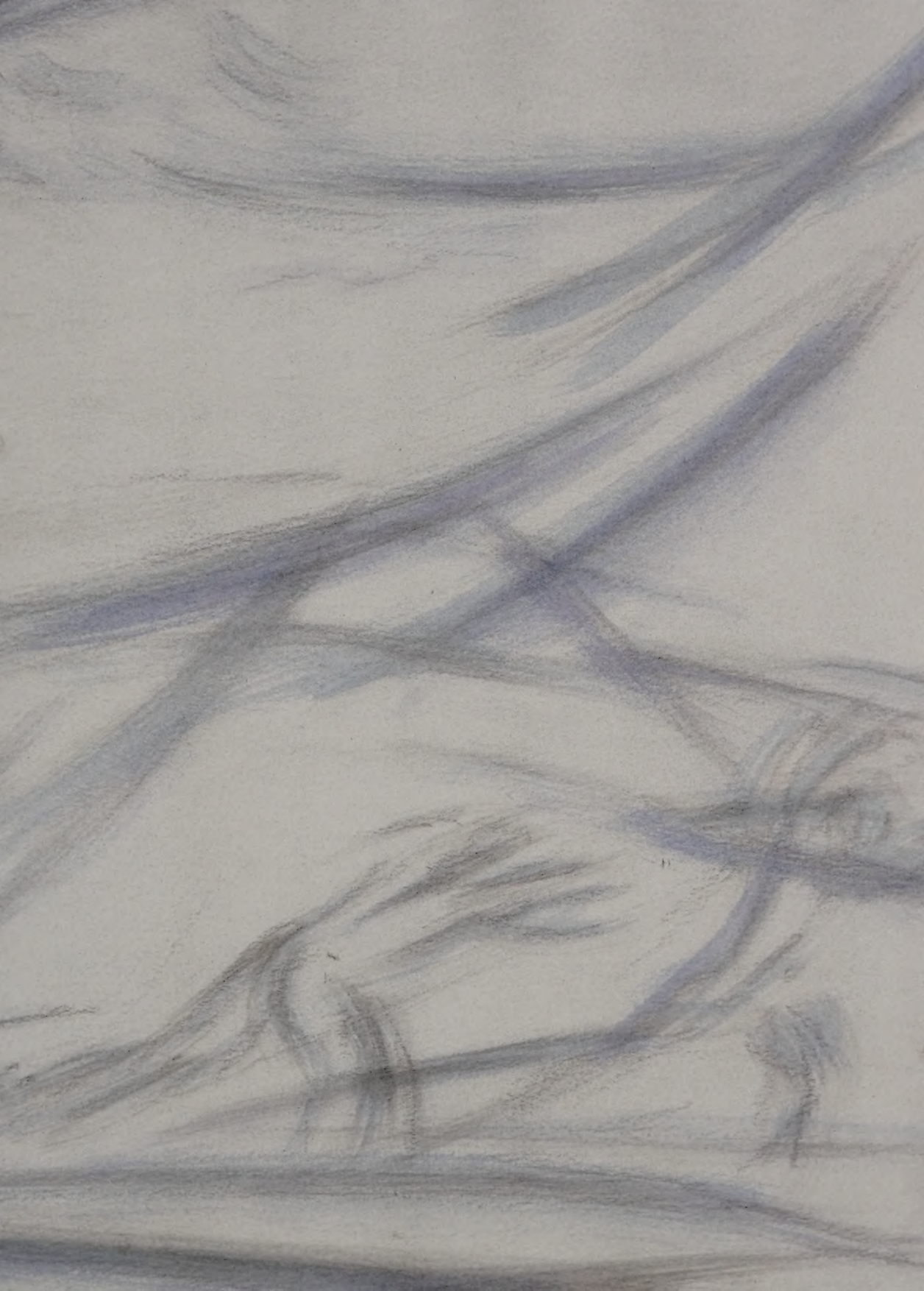
# LORSER FEITELSON

THE KINETIC SERIES - WORKS FROM 1916 - 1923

















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THE KINETIC SERIES - WORKS FROM 1916 - 1923

SEPTEMBER 10 - DECEMBER 23 2005

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# ACKNOWLEDGMENT

It is most fitting that this, our second in a series of exhibitions chronicling the life and work of Lorser Feitelson, should be a radical departure from the first. In retrospect, focusing on Feitelson's initial experiments with form, composition and motion, I find myself all the more dazzled by his work's nervy evolution from representational to surrealist to hard edge.

Feitelson's introduction, courtesy of the Armory show of 1913, to the extraordinary visual revolution generated by European modernists, greatly influenced him as well as many of his American contemporaries. His ability to absorb and reinterpret these new ideas in his work attests not only to his talent for artistic re-invention but also to his enduring openness to fresh inquiries into the nature of art itself. In many ways, Feitelson's passion for this "new" art from Europe, while aligning himself to these European visionaries, also put him and his contemporaries at the forefront of the development of American painting in the twentieth century.

Again, as with the previous exhibition, in sifting through his volume of sketches, drawings and studies, I am greatly impressed by the audacity and range of his work. While his contributions as a scholar, teacher, lecturer and collector are acknowledged, it is a great privilege to be a part of the re-discovery of Feitelson as an early innovator.

I would like to thank Wendy Van Haerlem and the Feitelson Arts Foundation for their support and assistance in this exhibition. Their continued commitment and generosity simply make everything easier. For this I am deeply grateful.

Tamara Devrient has served as our liaison with the Feitelson Arts Foundation and has co-coordinated all the various aspects of this publication. Her passion and dedication to the project has been of invaluable assistance to me and my staff.

I would also like to express my appreciation to Peter Selz for his thought-provoking and insightful essay. Finally, I would like to thank my staff: Marie Chambers, Deborah Stern and Jennifer Ward. I could not do it without them, and for their involvement I am sincerely grateful.

Louis Stern





In 1913 the fifteen-year-old Lorser Feitelson was inspired by the Armory Show in New York to become a painter. He was not totally unprepared for this experience. Born in Savannah, Georgia in 1898 and brought up in New York, he had drawing lessons from his father, saw reproductions of paintings by the masters--Michelangelo, Titian, Tintoretto--and was taken to the Metropolitan Museum to see the real thing. At the age of twelve he began to paint in oils. But seeing the International Exhibition of Modern Art at the Armory, located at Lexington and 25th Street, was a revelation. The show displayed the new art from Europe, which astonished the public and many of the more traditional American artists. Although Alfred Stieglitz had been exhibiting avant-garde European art as well as American pioneers at 291 Fifth Avenue, his Photo-Secession Gallery was an intimate place only for the select few. At the Armory, a vast display of "Modern Art" from Goya and Ingres to Brancusi and Duchamp astounded the visitors. Based on the 1912 Sonderbund Exhibition in Cologne, it was a massive enterprise.

# THE KINETIC WORKS BY LORSER FEITELSON

PETER SELZ

At the Armory Show, the American public was introduced to a presentation of Post-Impressionists with 17 works by Van Gogh, 14 by Cézanne, 13 by Gauguin, and 5 by Toulouse-Lautrec. There were no works by Seurat, but 3 by Signac were exhibited. Odilon Redon was featured with 30 works and Matisse with 17. Unlike the Sonderbund Exhibition, the Armory show lacked works by the Russian avant-garde. There were very few German Expressionists, but Kandinsky's *Improvisation No. 27* was there. It was displayed in a dark spot, so that the critics paid little attention to the most abstract painting in the exhibition, but it was purchased by Stieglitz and thus available for viewing by young American artists. The Cubists were represented with 8 works by Picasso, one by Braque, and the artists of the Section d'Or, including the Duchamp brothers.

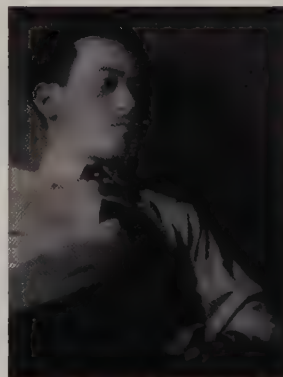
The show was highly controversial, if not disconcerting. Most of the press took umbrage at the Europeans at the Armory. The Cubists, according to one established critic, were "either a clever hoax or negligible pedantry." But most of the anger was directed at Matisse and at Marcel Duchamp for their willful distortions of the human form. Harriet Monroe, the poet and celebrated editor of *Poetry* magazine, described Matisse's paintings as "the most hideous monstrosity ever perpetrated in the name of long suffering art." To be sure, Monroe became a bit more tolerant after several viewings when the show was in Chicago. Duchamp's *Nude Descending a Staircase* (1912) was the focal point of the attack. It was called "The Rude Descending a Staircase (Rush Hours at the Subway)" and "Explosion in a Shingle Factory"

and much else. But it was undoubtedly the paintings by Matisse and Duchamp as well as Picabia's dynamic *Dances at the Spring* that exerted the greatest impression on the young Lorser Feitelson.

The Italian Futurists were absent from the Armory, presumably because they wanted to exhibit only as a group. But viewers and critics of the exhibition, uncertain about art-historical definitions, thought of Duchamp and Picabia as Futurists. And with Marinetti's genius for publicity, work by the Futurists was no means unknown in America, even prior to their notable presence at the Panama-Pacific Exposition, the San Francisco World's Fair of 1915. Several New York artists had established contact with the vanguard European artists. John Marin, who was in Europe from 1905 to 1910, was probably the first American painter to incorporate dynamic principles in his paintings. When he returned to New York, he produced paintings of the Woolworth Building and the Brooklyn Bridge with, what he called, their "warring, pushing, pulling forces." Marin was represented with ten of these dynamic paintings in the Armory Show.

Max Weber's canvases such as *Rush Hour* (1915) and *Chinese Restaurant* (1915) are paintings that reveal his personal friendship with the avant-garde artists of Paris, where he worked from 1905 to 1909. While Joseph Stella was in Paris in 1912, he saw the Futurist show at Bernheim-Jeune. He was familiar with the 1909 and 1910 Futurist manifestos and was personally acquainted with Carlo Carrà and probably also with Umberto Boccioni and Gino Severini.

Stella's two still lifes that were hung in the Armory were still quite traditional, but his work after the show such as *Battle of Lights*, *Coney Island* (1913) with its faceted sweeping form and its kaleidoscopic sifting of color and its dazzling energy is a painting that manifests the presence of Futurism in America. Its impact is also apparent in the diagonal rays of light and simultaneous viewpoints in the watercolors and canvases by Charles Demuth; similar shafts of light appear in the stunning landscapes and cityscapes by the American expatriate Lyonel Feininger who saw Futurist paintings at the Sturm Gallery in Berlin in 1912 and produced his prismatic paintings such as *Bicycle Racer* (1912) and *Sidewheeler* (1913) under the impact of Futurism. Lorser Feitelson's Futurist paintings, which he named "Kinetic Studies," must be seen in this context.



Lorser Feitelson, circa 1925

Prior to his precocious paintings, which can now be seen as belonging to the American avant-garde, he was immersed in the New York art world of the time. In 1916 he moved into a studio in Greenwich Village and a year later relocated to a studio above the bohemian Penguin Club and also became a member of the Whitney Club on Eighth Street. He met Charles Demuth, Andrew Dasburg, and Charles Sheeler as well as the organizers of the Armory Show, Arthur B. Davies and Walter Pach and the American realists Robert Henri and John Sloan. The English Vorticist Wyndam Lewis, working in a dynamic Futurist mode, was an acquaintance, and he befriended Jules Pascin, who had been represented with twelve works on paper at the Armory and was best known for his erotic drawings, done with a spontaneous elegant line. Pascin was born in Bulgaria, went to Germany and lived in Paris for many years. He knew all the artists there and was helpful to Feitelson, when the young American artist decided to go to Paris to study drawing at the Académie Colarossi, where he was an independent student



for a year, returning to New York in 1920. This was his only formal training in art. Some of the "Kinetic Studies" appear to have been made during that year in Paris.

During that time Feitelson also became cognizant of the new literature on avant-garde art. He had Arthur Jerome Eddy's *Cubists and Post-Impressionists* in his library. Published in 1914, it was the first book in English on the new art with chapters on "Les Fauves", Cubism, "The New Art in Munich," "Color Music," and Futurism. In this book Eddy printed translations of excerpts of the Futurist manifestos as well as reproductions of paintings by Balla, Boccioni and Severini.

When Lorser Feitelson made his "Kinetic Studies," he was in command of an active visual archive and of many aspects of the theories of modernist art. A painting such as *Figure, 1918-20 (Plate 10)* is a composition closely related to the analytical Cubism of Braque and Picasso, who dissected and depersonalized their figures for the sake of new formal construction, while still providing clues to the actual model. Feitelson here also adopted the muted monochromes, the brownish-gray tones of the Cubists, but added dipped textures to achieve an animated surface.

The *Kinetic Figures of 1919-20 (Plates 23 and 24)* are solidly constructed paintings. The bodies in both panels are faceted and simplified. Painted in orange and black respectively, they are boldly defined and bound in black contour lines. They convey a sense of volume in space reminiscent of Cézanne. Since his Memorial Exhibition at the Salon d'Automne in 1907, the Post-Impressionist master exerted the greatest influence on the painters of the next generation. It was what Arthur Jerome Eddy at the time referred to as "The substance of things painted impressionistically" which absorbed the painters of the early 20th Century. Feitelson's *Bathers #8, 1918-1919 (Plate 8)* is small in dimension but large in scale. Like Cézanne in *The Great Bathers (1906)*, Feitelson fuses the figures with the surrounding landscape. Whereas Cézanne formalized his figures into a domed architectural setting, Feitelson pressed his female bodies into a closer figuration. In addition, his subtle tones of aubergine do not have the combination of sonorous colors in Cézanne's late masterpieces.

A similar integration of bodies--now painted in orange--can be seen in *Figures, 1918-1919 (Plate 7)* or in *Two Bathers (Organized Articulation) (Plate 16)* of the same year, painted in umber tones. In these paintings the artist makes use of the Futurist device of multiple parallel lines to convey sequential movement. The interplay of light and dark in these pivotal works helps create a sense of dynamic activity in the viewer's eye. In the Technical Manifesto of 1910, the Futurists affirmed that "all things move, all things are rapidly changing."<sup>1</sup> Two years later, becoming more specific, they declared that, "what must be rendered is the *dynamic sensation*, that is to say, the particular rhythm of each object, its inclination, its movement, or to put it more exactly, interior force...Every object reveals by its lines how it would resolve itself were it to follow the tendencies of its forces."<sup>2</sup> The awareness that moving objects multiply themselves on the viewer's retina is evident in Balla's well-known *Dynamics of a Dog on a Leash* of 1912 with the skittering legs and feet of both dog and mistress. Feitelson, in his 1919 painting, *Two Nudes and a Cat (Plate 15)* has, as it were, substituted two naked women for the skirt and feet of Balla's lady, and a cat seems to gyrate between the two girls, one of them seated unsteadily in a chair, the other quickly bending toward the twirling cat.

The “Kinetic Paintings” by Feitelson are also related to works by Matisse, such as *Portrait of Mlle. Yvonne Landsberg, 1914* in which striations repeat the curves of the model’s shoulders, arms, head, and hips, curved lines which emphasize her body and extend it into space. Artists and intellectuals at the time were engaged in discussions of Henri Bergson’s book *Creative Evolution* and its concept of *élan vital*, which provided a theoretical background for the idea of change and flux that was so essential to the painting of the Cubists, Futurists and also Matisse.

In the same year, Feitelson made a series of panels on the legendary theme of Leda and the Swan. Since the Renaissance, this subject has been the object of paintings of erotic encounter. Zeus, the highest god who could transform himself at will, turned into a swan to make love to the beautiful Leda. This theme provided painters with the opportunity to depict undraped women at play. Leonardo’s Leda is lost, but we have a contemporary copy by Cesare de Sesto in which a standing swan is embraced by the nude Leda. Other artists represented Leda in a recumbent position. Highly erotic is Theodore Gericault’s *Leda and the Swan*, in which the Romantic painter placed the couple in natural surroundings with Leda leaning against a rock. Her right arm both reaches for and curbs a very large and aggressive swan. A similar encounter appears in Feitelson’s *Leda (Study in Kinetics), 1919 (Plate 6)*. In Feitelson’s painting, however, Leda has multiple legs, suggesting separate phases of her action simultaneously, while her arm grasps for the expectant swan. In a related work of that year, *Leda, Study in Kinetics (Plate 18)* Leda’s arms and torso are further multiplied, and the presence of the swan is only suggested by her extended arm. These panels are painted in tenebrous earth tones with the action occurring in shallow space, bringing the action close to the spectator’s eye.

*Mother and Child (Bathers, Kinetic Organization), 1919-1920 (Plate 27)*, painted in the same tones, is a small and eloquent painting of love and trust between mother and child. In the pyramidal composition the young mother, seen in profile, is reaching for her child who is stretching his whole small body toward her. There is a great deal of deep-felt energy expressed in this “kinetic” study in which the Futurist lines of force have become paths of emotion.

During the same period Feitelson also painted a number of still life compositions such as *Pears and Apples (Plate 33)*, which recall still lifes by Cézanne. But in Feitelson’s painting, the solid form of the fruit is broken up and finds its place in an ambiguous space in a picture done in bright juicy reds.

Related to the Kinetic Paintings were watercolors and Conte-crayon architectural studies. These works--*New York Buildings, 1919 (Plate 13)*, *Architectural Abstraction-Buildings, 1920 (Plate 29)* and *Interior, 1921 (Plate 34)*--with their angular geometric forms, overlapping planes and their perpendicular and diagonal lines, resemble Lyonel Feininger’s early crystalline architectural paintings.

Feitelson’s *Two Bathers (Kinetic Study), 1919-20 (Plate 25)* pictures two nudes, painted in orange and bounded by multiple black outlines. Placed in shallow space, the girls are all sharp angles. The picture was probably based on life drawings he did at the Académie Colarossi, but its attenuation of the figures points back to Mannerist painting of the early 16th Century. Mannerism, with its interest in instability and movement, the distortion of the human figure breaking with the perfect proportion of the High Renaissance, the elongated figures crowded



*Space Form, 1952*

in small spaces, and its subjective expression was of paramount interest to art historians and artists in the early 20th Century, and paintings like Lorser Feitelson's *Two Bathers (Kinetic Study)* clearly indicate a response to the art of painters such as Parmigianino, Rosso Fiorentino or El Greco.

This is a pivotal work also because it points ahead to Feitelson's later work. Following the "Kinetic Studies" and after his move to Los Angeles in 1927, the artist turned to neo-classical figure painting in the 1920s, followed by Post-Surrealism in the '30s, the "Magical Forms" of the 1940s and the "Magical Space Forms" of the 1950s. It was the latter that prompted me in 1957 to organize the exhibition "Abstract Classicism," which included John McLaughlin, Fred Hammersley, and Karl Benjamin together with Feitelson.<sup>3</sup> A work such as *Space Form, 1952*, with its elongated angular shapes, is clearly related to *Two Bathers* of 33 years earlier. Now strong colors--mostly black and purple--replaced the orange tones of the earlier painting, and the picture space has been flattened further, but the general sensibility is clearly that of the same artist. A "Hard Edge Line Painting" such as *Untitled, 1961*, with its curved dancing lines and rapid movement, carried his work to the next stage. This painting, abstract as it appears, still suggests anatomical--female--references of breasts and buttocks. The human form has become much more distilled, but a painting such as this certainly adhered to the Futurist or kinetic precept that "the gesture...shall simply be dynamic sensation itself."<sup>4</sup>



*Untitled, 1961*

Peter Selz

Peter Selz is professor emeritus of modern art at the University of California, Berkeley, where he was also the founding director of the Berkeley Art Museum. He was previously chief curator of the Department of Painting and Sculpture Exhibitions at New York's Museum of Modern Art. Selz, Corresponding Editor of *Art in America*, is the author of some fifteen books on modern art, the most recent being *The Art of Engagement/Visual Politics in California and Beyond*, to be published by the University of California Press in Fall 2005.

<sup>3</sup> "Futurist Painting: Technical Manifesto" (April 21, 1910) as published in Joshua C. Taylor, *Futurism* (New York, the Museum of Modern Art, 1961), 125.

<sup>4</sup> "The Exhibition and the Public" (February 5, 1912) in Taylor, op. cit. 137.

As I was leaving the Los Angeles area for New York, I asked my friend (and Feitelson's close friend) Julie Langsner to take over. The exhibition, which he called "Four Abstract Classicists," was presented first at the San Francisco Museum of Modern Art and next at the Los Angeles County Museum of Art, as well as in the Institute of Contemporary Art in London and Belfast. In its catalogue Langsner coined the term "Hard Edge."

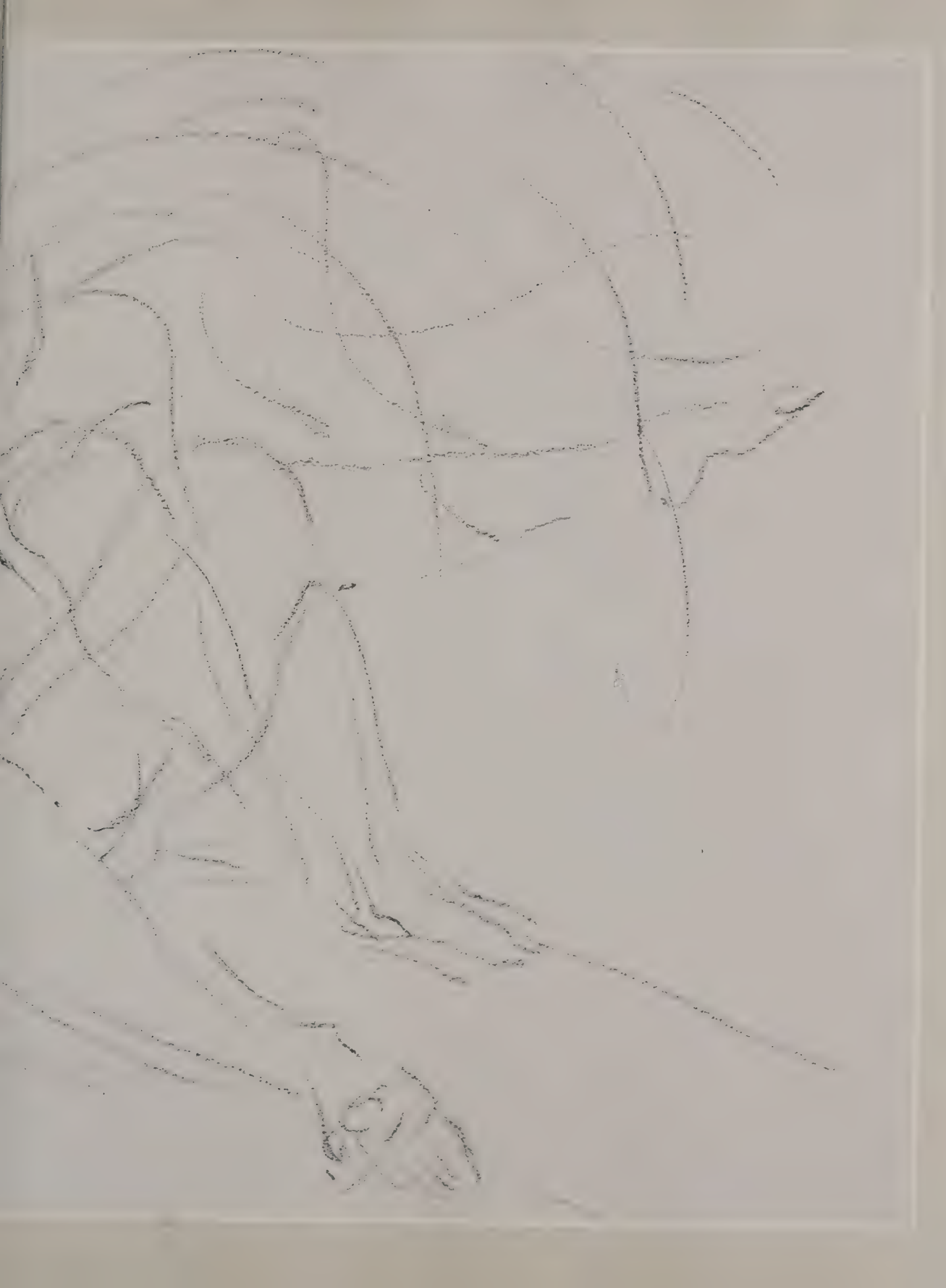
<sup>5</sup> "Futurist Painting: Technical Manifesto," op. cit. 125.





PLATES

South Sea



1.

SEATED FIGURE IN ACTION  
(KINETIC STUDY)

1917-18

watercolor on carton

10 <sup>1</sup>/<sub>8</sub> x 13 <sup>3</sup>/<sub>4</sub> inches

25.7 x 34.9 centimeters





2.

## FIGURE (KINETIC STUDY)

c. 1917-1918

watercolor on carton

4 x 5 1/2 inches

10.2 x 14 centimeters



3.

MOTHER AND CHILD  
(KINETIC STUDY)

circa 1918

pastel and watercolor on carton

20 x 24 inches

50.8 x 61 centimeters





4.

## TWO FIGURES

**1918-19**

oil on carton

9 x 12 inches

22.9 x 30.5 centimeters



5.

FIGURE GROUP  
(STUDY IN KINETICS)

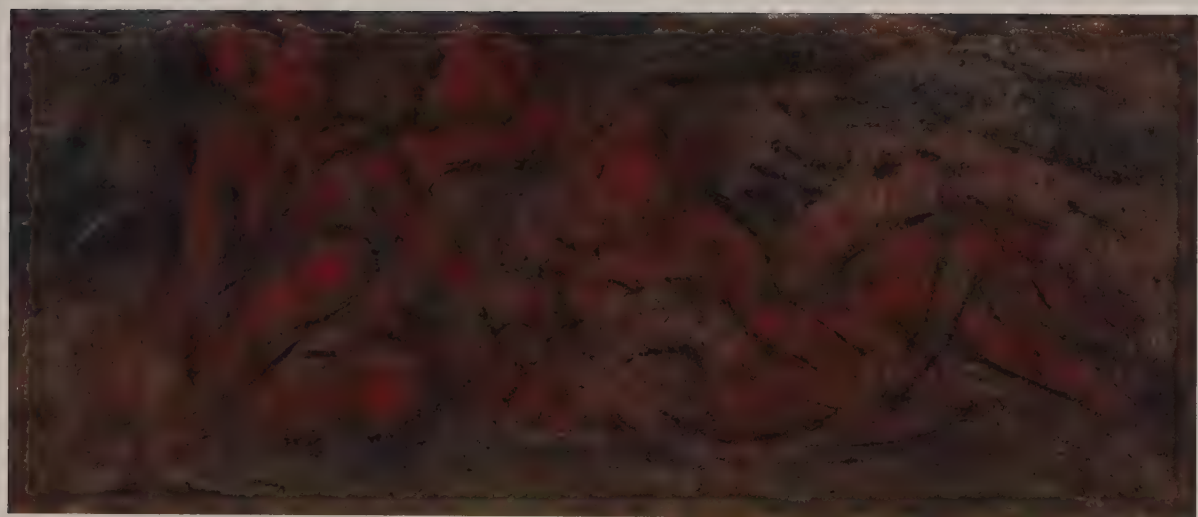
1918-19

oil on carton

11 1/2 x 27 inches

29.2 x 68.6 centimeters





6.

LEDA  
(STUDY IN KINETICS)

1918-1919

oil on carton

24 x 26 inches

61 x 66 centimeters



7.

## FIGURES

**1918-1919**

oil on carton

17 1/4 x 17 1/4 inches

43.8 x 43.8 centimeters





8.

## BATHERS #8

1918-1919

oil on carton

16 x 20 inches

40.6 x 50.8 centimeters



9.

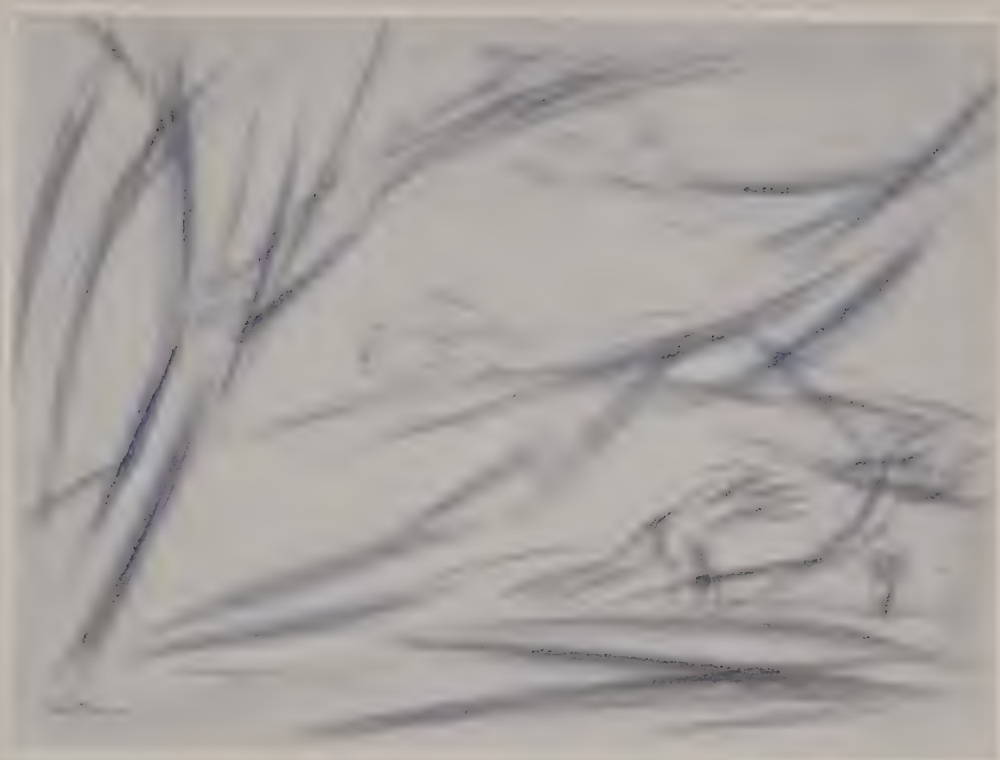
## LANDSCAPE WITH TWO FIGURES

1918-1919

watercolor and graphite on paper

9 x 12 inches

22.9 x 30.5 centimeters



10.

## FIGURE

1918-1920

oil on carton

21 x 19 <sup>3</sup>/<sub>4</sub> inches

53.3 x 50.2 centimeters





11.

## THREE FIGURES

1919

Conte crayon on paper

9 1/4 x 11 1/4 inches

23.5 x 28.6 cm



12.

TWO NUDES  
(MALE AND FEMALE)

1919

Conte crayon on paper

11 1/2 x 16 inches

29.2 x 40.6 centimeters



13.

## NEW YORK BUILDINGS

1919

Conte crayon, wash and gouache on paper.

11 x 10 inches

27.9 x 25.4 centimeters





14.

MOTHER AND CHILD

1919

oil on carton

26 x 27 1/2 inches

66 x 69.9 centimeters



15.

## TWO NUDES AND A CAT

1919

oil on carton

20 x 24 inches

50.8 x 61 centimeters



16.

TWO BATHERS  
(ORGANIZED ARTICULATION)

1919

oil on carton

23 x 28 inches

58.4 x 71.1 centimeters





17.

## STUDY IN KINETICS

1919

oil on carton

24 1/2 x 19 3/4 inches

62.2 x 50.2 centimeters



18.

## LEDA (STUDY IN KINETICS)

1919

oil on carton

16 x 20 inches

40.6 x 50.8 centimeters



19.

LEDA (STUDY IN KINETICS)

1919

oil on carton

21 <sup>3</sup>/<sub>8</sub> x 18 <sup>7</sup>/<sub>8</sub> inches

54.5 x 47.8 centimeters





20.

SEATED FEMALE FIGURE  
(KINETIC STUDY)

1919

Conte crayon on paper

11 x 13 inches

27.9 x 33 centimeters



21.

STUDY FOR LEDA  
(STUDY IN KINETICS)

1919

graphite on paper

9 x 12 inches

22.9 x 30.5 centimeters



22.

## LEDA (STUDY IN KINETICS)

1919

graphite on paper

9 x 12 inches

22.9 x 30.5 centimeters



23.

FIGURE (KINETIC ORGANIZATION)

1919-20

oil on carton

28 1/2 x 22 3/4 inches

72.4 x 57.8 centimeters





24.

## KINETIC FIGURE

1919-20

oil on carton

30 x 24 inches

76.2 x 61 centimeters



25.

TWO BATHERS  
(KINETIC STUDY)

1919-20

Oil on carton

20 x 16 inches

50.8 x 40.6 centimeters



26.

TWO BATHERS  
(KINETIC ORGANIZATION)

1919-20

oil on carton

29 x 22 <sup>3</sup>/<sub>4</sub> inches

73.7 x 57.8 centimeters





27.

MOTHER AND CHILD  
(BATHERS, KINETIC ORGANIZATION)

1919-1920

Oil on carton

12 x 14 inches

30.5 x 35.6 centimeters



28.

TWO BATHERS  
(KINETIC STUDY)

1919-1920

oil on carton

18 1/2 x 13 1/4 inches

47 x 33.7 centimeters



29.

ARCHITECTURAL  
ABSTRACTION-BUILDINGS

1920

watercolor and pencil on paper

14 x 11 inches

35.6 x 27.9 centimeters



30.

FEMALE FIGURE SEATED AT TABLE

circa 1920

Pencil and watercolor on carton

11 x 8 inches

27.9 x 20.3 centimeters





31.

STILL LIFE (2 PEARS, APPLE)

circa 1920

charcoal and oil pastel on paper

8 1/2 x 11 1/2 inches

21.6 x 29.2 centimeters



32.

STILL LIFE (2 APPLES, PEAR)

circa 1920

charcoal and oil pastel on paper

8 1/2 x 11 1/2 inches

21.6 x 29.2 centimeters



33.

## PEARS AND APPLES

1920

oil on board

9 x 12 inches

30.5 x 22.9 centimeters



34.

## INTERIOR

1921

Conte crayon on paper

21 x 17 1/4 inches

53.3 x 43.8 centimeters





35.

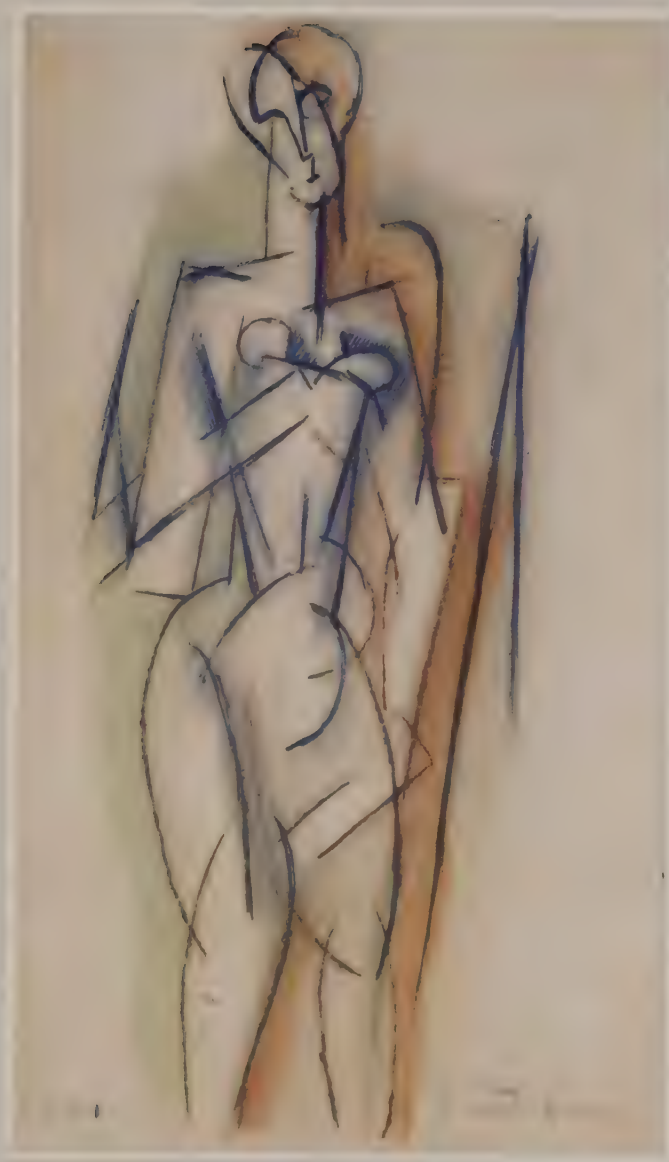
FEMALE FIGURE

1921

oil pastel and Conte crayon on paper

10 <sup>3</sup>/<sub>8</sub> x 6 inches

26.4 x 15.2 centimeters



36.

BATHERS  
(KINETIC COMPOSITION)

before 1923

oil on carton

20 x 24 inches

50.4 x 59.7 centimeters





# CHRONOLOGY

**1898-1912** Born February 11, 1898, Savannah, Georgia. Family moves to New York City. Before the age of six, receives first lessons in figure drawing from his father whose analytical approach makes a deep and lasting impression.

Exposed to works and reproductions of the masters as well as contemporary art in his father's extensive library and periodical collection. At age 12, begins painting in oils.

**1913** At age 15, studies for a brief period under the tutelage of sculptor Karl Teft, whose analytical approach affects him significantly. Uses Teft's systematic method to examine the articulation of form by Renaissance masters, particularly Michelangelo and Tintoretto. Attends the Armory Show in New York, where he is impressed by the work of Cézanne, Duchamp, Matisse and Gauguin.

Also begins to study the work of Italian Futurists, particularly Boccioni. Through this intensive study Feitelson's "kinetic period" is born.

**1916** Meets Robert Henri, founder of The Eight. Occupies a studio in Greenwich Village.

**1917** Moves to a new studio above the Penguin Club on 15<sup>th</sup> Street. During these early years works alone and educates himself by visiting The Metropolitan Museum of Art. His work at this time reflects a vital synthesis of Cubism and Futurism. Meets Pascin at the Penguin Club.

**1918** Meets Walter Pach, John Sloan and Arthur B. Davies.

**1919** Visited by Gaston Lachaise.

Takes first trip to Paris and enrolls himself at the Académie Colarossi as an independent student in life drawing. During his stay in Paris, notes exhaustion of Cubism and revival of classicism.

**1920** Returns to New York, moves into a studio on 14th Street. Sees work of Brancusi, most likely at the Société Anonyme. Impressed by the early work of Nadelman. Creates one square of a composite wall-hanging by The Eight, at the request of John Sloan. Continues to create kinetic works based on the life-drawings made while in Paris and New York.

**1922** Returns to Paris. Aware that artists Picasso, Derain, Théophile Robert and others are working in a classical style; critics proclaim Cubism to be dead and Neoclassicism the new mode. Turns from kinetic organizations towards more formal figure compositions. Travels through Italy and is re-inspired by the early Renaissance masters.

**1923** Remains in Paris, but makes visits to Corsica, Italy; his sketches from this island will become the basis for later neo-classical works of peasant subjects.

**1924** Returns to New York, occupying a studio on East 64th Street. Begins exhibiting at the Daniel Gallery and receives critical acclaim for his neo-classical painting, *Judgment of Paris*.

**1925** Premiere solo exhibition at the Daniel Gallery, New York.

**1925-26** Brooklyn Museum acquires Feitelson's large painting, *Diana at the Bath*.

**1926-27** Returns to Paris and takes a studio on Rue de la Seine. Exhibits in the Salon d'Automne. Returns to the United States and travels to Los Angeles in November for a winter stay which becomes his permanent residence.

**1928** Moves into a studio on Highland Avenue, in the heart of Hollywood.

Exhibits with Nathalie Newking at Wilshire Galleries, directed by an acquaintance of Winslow Homer. Premiere solo museum exhibition at the California Palace of the Legion of Honor, San Francisco. Solo exhibition at the Los Angeles County Museum of Art. Meets Stanton Macdonald-Wright.

**1929** Exhibits at the Los Angeles County Museum of Art with Conrad Buff, Nathalie Newking and Hanson Puthuff. Teaches a summer painting course at the Chouinard Art Institute, Los Angeles.

**1930** Formulates first ideas of Subjective Classicism, to be known as Post-Surrealism.

*Los Angeles Times* publishes Feitelson's article, "Eclecticism...What Is It?", on January 26th.

Hired as an instructor at the Stickney Hall School of Art in Pasadena, California.

Exhibits in a Neo-Classical show at the Brooklyn Museum, New York.

Meets art critic and writer, Jules Langsner.

**1930-31** Ruben Kadish and Philip Goldstein (Philip Guston) are among Feitelson's students.

**1932** Resides on DeLongpre Avenue in Hollywood. Los Angeles County Museum of Art acquires his painting, *Two Peasant Children*.

**1933** Resides on Fountain Avenue in Hollywood. Exhibits at Los Angeles County Museum of Art, California Palace of the Legion of Honor, San Francisco.

**1933/34** Stanley Rose and Murray Youlin open the first contemporary art gallery in Los Angeles at the Centaur bookshop on Selma near Vine in Hollywood. Feitelson directs and designs the gallery.

**1934** Feitelson founds Subjective Classicism, or Post-Surrealism, with Helen Lundeberg.

The first Post-Surrealist exhibition is held at the Centaur Gallery in November, includes the work of Feitelson, Lundeberg, Labaudt, Merrild, Ret and Lehman. Creates murals for the Federal Public Works Art Project.

**1935** Designs and directs the new Stanley Rose Gallery, organizing exhibits of Juan Gris, Carlos Merida, Post-Surrealists, Lundeberg, Kadish, Merrild and Goldstein (Guston). Leaves the Rose Gallery to direct the Hollywood Gallery of Modern Art, located across from the Egyptian Theatre.

Along with Alexander Archipenko, juries a Modern Art Show.

Included in a Post-Surrealist show at the War Memorial Museum in San Francisco, which traveled to the Brooklyn Museum, New York.

**1936** Included in a critically acclaimed Post-Surrealist exhibition at the Brooklyn Museum, New York. Exhibits in *Fantastic Art: Dada and Surrealism*, Museum of Modern Art, New York, through 1937.

**1936/37** Begins work on the Los Angeles County Hall of Records mural for the California Works Progress Administration Federal Art Project (WPA/FAP).

**1937** Moves to studio on Western Avenue just north of Melrose where he will remain for ten years. Appointed Supervisor of Murals, Paintings and Sculpture for Southern California, Federal Art Project. Exhibits in the *School of Paris* show at the Stendahl Galleries, Los Angeles. Exhibits at the Whitney Museum of American Art, New York, in 1937 *Exhibition of Contemporary American Art*.

**1938** Two of Feitelson's murals are shown at Los Angeles County Museum of Art and three more murals are completed for The Thomas Edison School.

**1939** Lithograph, *Reading*, is included in the New York World's Fair. Begins directing exhibitions with Helen Wurdemann at the Los Angeles Art Association. Lithograph, *Post-Surrealist Configuration: Biological Symphony* is exhibited at the Whitney Annual, New York.

**1942** United States enters World War II. WPA/ FAP begins to limit operations. Begins romantic paintings of an introspective, subjective nature.

**1943** WPA/FAP officially ends.

**1944** Begins teaching at the Art Center School, Los Angeles. Solo exhibition at the Los Angeles County Museum of Art and the San Francisco Museum of Art, featuring romantic paintings and his first abstract paintings, *Post-Surrealist Configurations*, later to be called *Magical Space Forms*. Virginia Museum of Fine Arts includes Feitelson in the *Fourth Biennial Exhibit of Contemporary American*

*Painting*.

**1945** Incorporates principles of abstraction in his courses at the Art Center School.

**1947** Becomes director of the Gallery of Mid-20th Century Art on Clark Street, in Los Angeles. Exhibits at the Art Institute of Chicago in *Abstract and Surrealist American Art*.

Exhibits at the Pasadena Institute of Art, California, in *Eighteen California Artists*.

Moves to Clark Street in Los Angeles.

Organizes exhibits at the Mid-20th Century Gallery that include De Chirico, Leonor Fini, Eugene Berman, Helen Lundeberg, Lepri, Brauner, Jacques Herold and Matta, et al.

**1948** Organizes a Stanton Macdonald-Wright exhibition at the Art Center School Galleries.

Paints first *Magical Space Form*, exploring for the first time the ambiguity of space/form which becomes the predecessor of hard-edge abstraction. Moves to Westwood Boulevard in Los Angeles.

**1949** Exhibits and lectures widely in Southern California and San Francisco. Moves to studios on Ardmore Street in Los Angeles.

**1950** Exhibits at the University of Illinois and in Los Angeles.

Paints several small paintings in which he uses the bisected format and manipulation of space within the frame. These works presage his later *Dichromatic Organizations* of the late 1950s through 1960s.

**1951** Named *Carnegie Visiting Professor*, University of Illinois, Urbana.

Exhibits *Magical Space Forms*, 1951 (68 x 100 inches), at the Los Angeles Art Association, bridging his *Magical Forms* and *Magical Space Forms* series.

Exhibits in *Contemporary Painting in the United States* at the Los Angeles County Museum of Art.

Juries several exhibitions in Southern California.

For the first time, uses plain, primed canvas in a painting.

Serves as a juror and is included in the exhibition, *American Watercolors, Drawings and Prints* at the Metropolitan Museum of Art, New York.

Moves to studios on 3rd Street in Los Angeles in September. *Functionists West* group exhibits for the first time at the Los Angeles Art Association, featuring originators Feitelson, Helen Lundeberg, Stephen Longstreet and Elise Cavanna.

**1952** Retrospective exhibition at the Pasadena Art Institute, California, is a critical success.

**1953** Exhibits at the Colorado Springs Fine Art Center, Colorado.

Second exhibit of the *Functionists West* group with fourteen



new members.

Completes a *Stripe* painting, which derives from ideas taught to students at the Art Center School of Design, using color and spacing to create visual activity.

**1955** Thirty year retrospective at the McNay Art Institute, San Antonio, Texas.

Exhibits in the Whitney Annual, New York.

Exhibits in the 3rd Biennial of São Paulo, Brazil.

**1956** Begins a successful television series on NBC entitled *Feitelson on Art*, which lasts through 1963.

**1958** Exhibits at the University of Nebraska Art Galleries in Lincoln. Exhibits with Helen Lundeberg at Scripps College, Claremont, California.

Participates in *Black and White Exhibition*, curated by Jules Langsner in Los Angeles.

**1959** Organizes and leads a meeting of Abstract Classicists, including Karl Benjamin, Frederick Hammersley, John McLaughlin, with the critic Jules Langsner.

The landmark exhibition, *Four Abstract Classicists* is held at the Los Angeles County Museum of Art. Organized by Jules Langsner, this show travels to the San Francisco Museum. Later, a revised version under the title of *West Coast Hard Edge* travels to London (Institute of Contemporary Art) and Belfast, Ireland (Queens College).

Exhibits in *50 Paintings by 37 Painters of the Los Angeles Area* at the University of California, Los Angeles, Art Galleries, curated by Henry Hopkins.

Begins to exhibit at the Paul Rivas Gallery, Los Angeles.

Uses masking tape for the first time to create sharp edges in his paintings.

**1961** Exhibits in Auckland, New Zealand.

**1962** Exhibits in *Geometric Abstraction* in America at the Whitney Museum of American Art, New York.

Solo exhibition at the Long Beach Museum of Art, California. Introduces curvilinear forms, which remain the prominent motif in future work.

Joins the Ankrum Gallery in Los Angeles.

**1962-63** Museum of Modern Art, New York, acquires and exhibits Feitelson's painting, *Magical Space Forms*, 1955.

Exhibits at the Whitney Museum, the Walker Art Center, the Albright-Knox Art Gallery and the Des Moines Art Center in *Fifty California Artists*, organized by San Francisco Museum with assistance from the Los Angeles County Museum of Art.

**1963** Begins first paintings of pure lines, which, by 1965 become the major pictorial element in his painting.

**1964** Exhibits at Phoenix Art Museum, Arizona.

**1965** Exhibits at the Museum of Modern Art, New York, in *The Responsive Eye*. Exhibits at the Whitney Annual, New York, through January 1966.

**1966** Exhibits at the Museum of Modern Art, New York, in the *Recent Acquisitions* show (Untitled, 1964).

**1968** Joins the David Stuart Galleries, Los Angeles.

**1969** Awarded honorary degree of Doctor of Fine Arts from the Art Center College of Design.

**1969-71** Exhibits at the American Embassy, Moscow, in *American Contemporary Art*, organized by the Museum of Modern Art, New York.

**1972** *Lorser Feitelson: A Retrospective Exhibition* is presented at the Los Angeles Municipal Art Gallery in August.

Named *Chairman Emeritus* of the Fine Arts Department, Art Center College of Design.

**1973** Honored by the Otis Art Institute, Los Angeles, as a Distinguished American Artist.

**1974** Included in *Nine Senior Southern California Painters*, the opening exhibition of the Los Angeles Institute of Contemporary Art.

**1976** Exhibits in *Painting and Sculpture in California: The Modern Era*, at the San Francisco Museum of Modern Art. The Oakland Museum, California, acquires Feitelson's line painting, *Untitled*, 1969.

**1977** Exhibits at the Los Angeles County Museum of Art. Exhibits at the National Collection of Fine Art, the Smithsonian Institution, Washington, D.C. David Stuart Galleries presents a solo exhibition of Feitelson's early works.

**1978** Feitelson dies on May 24th of heart failure brought on by a recent illness.

Information compiled from:

Moran, Diane Degasis.

*The Painting of Lorser Feitelson*. Diss.

University of Virginia. 1979.



- 1925 The Daniel Gallery, New York.
- 1926 Neumann Galleries, New York.  
Salon d'Automne, Paris.  
Dudensing Galleries, New York, 1926-27.
- 1928 California Palace of the Legion of Honor, San Francisco.  
Los Angeles County Museum, California.  
Wilshire Gallery, Los Angeles, California.
- 1931 Fine Arts Gallery of San Diego, California.
- 1932 California Palace of the Legion of Honor, San Francisco.  
Ilsley Galleries, Los Angeles, California.
- 1933 Ebell Salon, Los Angeles, California.  
Laguna Beach Art Association, California.
- 1935 Stanley Rose Gallery, Los Angeles, California.
- 1944 Los Angeles County Museum, California.  
San Francisco Museum of Art, California.
- 1947 Hartwell Galleries, Los Angeles, California.
- 1949 Art Center School Gallery, Los Angeles, California.
- 1952 Pasadena Art Institute, California.

## SELECTED SOLO EXHIBITIONS

- 1955 Marion Koogler McNay Art Institute, San Antonio, Texas.
- 1958 Scripps College Art Galleries, Florence Rand Lang Art Building, Claremont, California.
- 1959 *Anna Mahler/Lorser Feitelson*, Paul Rivas Gallery, Los Angeles, California. Catalogue published.
- 1960 Paul Rivas Gallery, Los Angeles, California.
- 1961 Paul Rivas Gallery, Los Angeles, California.
- 1962 Long Beach Museum of Art, California.  
Ankrum Gallery, Los Angeles, California.
- 1963 Chapman College Purcell Art Association, Orange, California.
- 1964 Ankrum Gallery, Los Angeles, California.
- 1967 Occidental College, Los Angeles, California.
- 1968 *Feitelson, The Years of Vision: 1920-1950*, Los Angeles Art Association Galleries, California.  
Ankrum Gallery, Los Angeles, California.
- 1972 *Lorser Feitelson, A Retrospective Exhibition*, Municipal Art Gallery, Barnsdall Park, Los Angeles, California. Catalogue published.  
*Lundeberg, Feitelson, First Showing: A Series of New Color Prints*, Los Angeles Art Association Galleries, California.
- 1977 *Lorser Feitelson, Selection of Small Paintings*, David Stuart Galleries, Los Angeles, California.
- 1978 *Lorser Feitelson 1898-1978* A Memorial Tribute, Whitney Museum of American Art, New York. Catalogue published.
- 1980-81 *Lorser Feitelson and Helen Lundeberg: A Retrospective Exhibition*, San Francisco Museum of Modern Art, California.  
Catalogue published. Also shown at The Frederick S. Wight Art Gallery, University of Los Angeles, California.
- 1982 *Lorser Feitelson Paintings 1964-1971*, Jan Baum Gallery, Los Angeles, California.
- 1983 Tobey C. Moss Gallery, Los Angeles, California.
- 1987 *Lorser Feitelson: Magical Space Forms, Boulder Series*, Tobey C. Moss Gallery, Los Angeles, California. Catalogue published.
- 1988 *Lorser Feitelson 1895-1978*, Tobey C. Moss Gallery, Los Angeles, California. Catalogue published.
- 1989 *Lorser Feitelson: Artist / Teacher*, Long Beach City College, Fine Arts Gallery, California.  
*The Kinetic Line, Lorser Feitelson*, University of California, Riverside, University Art Gallery.
- 1990 *Lorser Feitelson: Exploration of the Figure, 1919-1929*, Monterey Peninsula Museum of Art, California.  
*Lorser Feitelson: The Organic Line: 1916-1977*, Tobey C. Moss Gallery, Los Angeles, California.
- 1992 *Lorser Feitelson: Motion as Line*, Tobey C. Moss Gallery, Los Angeles, California.
- 1995 *Lorser Feitelson / John McLaughlin: Abstract Classicists*, Tobey C. Moss Gallery, Los Angeles, California.
- 1996 *Lorser Feitelson: The Romantic Years 1919-1949*, Tobey C. Moss Gallery, Los Angeles, California.
- 1998 *Lorser Feitelson: Magical Forms to Hard Edge*, Tobey C. Moss Gallery, Los Angeles, California.
- 2001 *Lorser Feitelson*, Patricia Faure Gallery, Santa Monica, California. Catalogue published.
- 2003 *Lorser Feitelson and the Invention of Hard Edge Painting 1945-1965*, Louis Stern Fine Arts, West Hollywood, CA.  
Catalogue Published.

# SELECTED GROUP EXHIBITIONS

- 1924 *A Group of Modern Painters*, The Daniel Gallery, New York. Catalogue published.
- 1926 *Independents Exhibition*, New York.
- 1927 *Whitney Studio Club Exhibition*, New York.
- 1928 *Ninth Annual Exhibition of Painting and Sculpture*, Los Angeles Museum. Catalogue published.
- 1929 *Conrad Buff, Lorser Feitelson, Nathalie Newking, Hanson Puthuff*, Los Angeles County Museum. Catalogue published.
- Tenth Annual Exhibition of Painting and Sculpture*, Los Angeles County Museum. Catalogue published.
- 1930 *Eleventh Annual Exhibition of Painting and Sculpture*, Los Angeles County Museum. Catalogue published.
- 1932 *Thirteenth Annual Exhibition of Painting and Sculpture*, Los Angeles County Museum. Catalogue published.
- 1933 *Fourteenth Annual Exhibition of Painting and Sculpture*, Los Angeles County Museum. Catalogue published.
- Progressive Painters of Southern California*, Palace of the Legion of Honor, San Francisco, California. Catalogue published.
- Progressive Painters of Southern California*, Fine Arts Gallery of San Diego, California. Catalogue published.
- 1934 *Fifteenth Annual Exhibition of Painting and Sculpture*, Los Angeles County Museum. Catalogue published.
- Paintings by California Modernists*, Foundation of Western Art, Los Angeles. Catalogue published.
- Progressive Painters of Southern California*, Los Angeles County Museum. Catalogue published.
- Public Works of Art Project*, 14th Region Southern California, Los Angeles County Museum.
- Group Exhibition*, El Capitan College of the Theatre, Los Angeles.
- Surrealisme & Post-Surrealisme (New Classicism)*, Centaur Gallery, Los Angeles.
- 1935 *Fifty-Fifth Annual Exhibition of the San Francisco Art Association*, San Francisco Museum of Art. Catalogue published under title "Opening Exhibition."
- Post Surrealist Exhibition*, San Francisco Museum of Art, California. Also shown at The Brooklyn Museum, New York under title "Postsurrealism."
- Post-Surrealists and Other Moderns*, Stanley Rose Gallery, Los Angeles.
- Group Exhibition*, Hollywood Gallery of Modern Art, Los Angeles.
- 1936 *Fantastic Art, Dada, Surrealism*, Museum of Modern Art, New York. Catalogue published.
- Oil Painting and Water Colors by California Artists*, also known as "The Post Surrealist Show," Brooklyn Museum, New York.
- 1937 *1937 Annual Exhibition of Contemporary American Painting*, Whitney Museum of American Art, New York. Catalogue published.
- 1938 *Post Surrealism*, Stendahl Galleries, Los Angeles.
- 1939 *All California Painting and Sculpture Exhibition*, Los Angeles County Museum.
- Southern California Art Project*, Los Angeles County Museum. Catalogue published.
- 1940 *California Creates*, Stendahl Galleries, Los Angeles. Also shown at San Francisco Museum of Art.
- 1940 Exhibition of Contemporary American Art*, Whitney Museum of American Art, New York. Catalogue published.
- 1944 *The Fifty-Fifth Annual Exhibition: Watercolors and Drawings*, The Art Institute of Chicago. Catalogue published.
- The Fourth Biennial Exhibit of Contemporary American Painting*, Virginia Museum of Fine Arts.
- 1945 *The First Biennial Exhibition of Drawings by American Artists*, Los Angeles County Museum. Catalogue published.
- Group Exhibition*, Fitzsimmons Studio, Los Angeles.
- 1946 *Paintings of the Year*, National Academy of Design, New York. Catalogue published.
- 1947 *Abstract and Surrealist American Art*, The Art Institute of Chicago. Catalogue published.
- Eighteen California Artists*, Pasadena Institute of Art, California.
- 1949 *California Centennials Exhibition of Art*, Los Angeles County Museum. Catalogue published.
- Ninth Invitational Purchase Prize Art Exhibition*, Chaffey Community Art Association, Ontario, California. Catalogue published.
- Exhibition of Contemporary American Painting*, University of Illinois, College of Fine and Applied Arts, Urbana. Catalogue published.
- 1950 *Sixth Annual Exhibition by the Artists of Los Angeles and Vicinity*, Municipal Art Commission and the Los Angeles City Council, shown at the Greek Theatre. Catalogue published.
- Exhibition of Contemporary American Painting*, University of Illinois, College of Fine and Applied Arts, Urbana. Catalogue published.
- 1951 *146th Annual Exhibition of Painting and Sculpture*, Pennsylvania Academy of Fine Arts.
- 1951 *Annual Exhibition of Contemporary Painting in the United States*, Los Angeles County Museum. Catalogue published.
- Seventh Annual Exhibition by the Artists of Los Angeles and Vicinity*, Municipal Art Commission and the Los Angeles City Council, shown at the Greek Theatre. Catalogue published.
- Portable Murals*, Los Angeles Art Association Galleries.
- Exhibition of Contemporary American Painting*, University of Illinois, College of Fine and Applied Art, Urbana. Catalogue published.
- 1952 *American Water Colors, Drawings and Prints. A National Competitive Exhibition*, The Metropolitan Museum of Art, New York. Catalogue published.
- 1953 *Fourteen Artists West of the Mississippi*, Colorado Springs Fine Arts Center, Colorado. Catalogue published.
- 1954 *Functionists West*, Los Angeles Art Association Galleries.
- 1955 *Annual Exhibition: Paintings, Sculpture, Watercolors, Drawings*, Whitney Museum of American Art, New York. Catalogue published.
- III Biennial de São Paulo*, Museu de Arte Moderna de São Paulo, Brazil. Catalogue published. United States section organized by San Francisco Museum of Art. Catalogue published under the title *Pacific Coast Art, United States Representation at the III Biennial of São Paulo*.

- 1958 *Artists Invite Artists*, Esther Robles Gallery, Los Angeles.  
*Sixty-Eighth Annual Exhibition*, University of Nebraska Art Galleries, Lincoln. Catalogue published.
- 1959 *Four Abstract Classicists*, Los Angeles County Museum. Catalogue published. Also shown at San Francisco Museum of Art.  
 Revised version shown at Institute of Contemporary Art, London, England and Queens College, Belfast, Ireland, under the title *West Coast Hard Edge 1960*.  
*1949/1959 A Decade in the Contemporary Galleries*, Pasadena Art Museum, California. Catalogue published.  
*Fifty Paintings by Thirty Seven Painters of Los Angeles Area*, San Francisco Museum of Art, California. Catalogue published.
- 1961 *The Nude in American Painting*, The Brooklyn Museum, New York. Catalogue published.  
*Painting from the Pacific: Japan, America, Australia, New Zealand*, Auckland City Art Gallery, New Zealand. Catalogue published.
- 1962 *The Artist's Environment: West Coast*, The Amon Carter Museum of Western Art, Fort Worth, Texas. Catalogue published.  
 Also shown at the UCLA Art Galleries, Los Angeles; Oakland Museum of Art, California.  
*Fifty California Artists*, Whitney Museum of American Art, New York. Catalogue published. Organized by San Francisco Museum of Art with assistance of Los Angeles County Museum of Art. Also shown at Walker Art Center, Minneapolis, Minnesota; Albright-Knox Art Gallery, Buffalo, New York; Des Moines Art Center, Iowa.  
*Geometric Abstraction in America*, Whitney Museum of American Art, New York. Catalogue published.
- 1963 *Arts of Southern California-XIV: Early Moderns*, Long Beach Museum of Art, California. Catalogue published.
- 1964 *California Hard Edge Painting*, Pavilion Gallery, Balboa, California. Catalogue published.  
*1964 Festival of Fine Arts/Art and Anti-Art*, Occidental College, Los Angeles. Catalogue published.  
*Of Time and the Image*, Ankrum Gallery Artists, Phoenix Art Museum, Arizona. Catalogue published.  
*Southern California Original Hard Edge Painters*, Esther Robles Gallery, Los Angeles.
- 1965 *Colorists 1950-1965*, San Francisco Museum of Art, California. Catalogue published.  
*1965 Annual Exhibition of Contemporary American Painting*, Whitney Museum of American Art, New York. Catalogue published.  
*The Responsive Eye*, The Museum of Modern Art, New York. Catalogue published. Also shown at City Art Museum of St. Louis, Missouri; Seattle Art Museum, Washington; Pasadena Art Museum, California; The Baltimore Museum of Art, Maryland.  
*Twelfth Exhibition of Contemporary American Painting and Sculpture*, Krannert Art Museum, University of Illinois, Champaign. Catalogue published.  
*Eighteenth Annual Creative Arts Exhibition*, Henderson Fine Arts Gallery, University of Colorado.
- 1966 *1966 Invitational, California '66 Painters and Sculptors*, E.B. Crocker Art Gallery, Sacramento, California. Catalogue published.  
*New Modes in California Painting and Sculpture*, La Jolla Museum of Art, California. Catalogue published.  
*Contemporary California Art from the Lytton Collection*, Lytton Center of The Visual Arts, Los Angeles. Catalogue published.  
*The Search/Ten Leading California Artists in Pursuit of a Personal Vision*, Lytton Center of the Visual Arts, Los Angeles. Catalogue published.
- 1967 *Artists' Artists*, Lytton Center of the Visual Arts, Los Angeles. Catalogue published.  
*Cubism, Its Impact in the USA, 1910-1930*, sponsored by University of New Mexico Art Museum and Junior League of Albuquerque. Catalogue published. Also shown at Marion Koogler McNay Art Institute, San Antonio, Texas; San Francisco Museum of Art, California; Los Angeles Municipal Art Gallery.  
*1967 Annual Exhibition of Contemporary American Painting*, Whitney Museum of American Art, New York. Catalogue published.  
*West Coast Invitational, 1967*, E.B. Crocker Art Gallery, Sacramento, California. Catalogue published.
- 1968 *1968 Invitational, West Coast '68 Painters and Sculptors*, E.B. Crocker Art Gallery, Sacramento, California. Catalogue published.  
*Group Exhibition*, David Stuart Galleries, Los Angeles.
- 1969 *Color in Control*, Museum of Fine Arts, St. Petersburg, Florida. Catalogue published. Also shown at the Loch Haven Art Center, Orlando, Florida.  
*Microcosm '69*, Long Beach Museum of Art, California. Catalogue published.  
*West Coast 1945-1969*, Pasadena Art Museum, California. Catalogue published.  
*Group Exhibition*, David Stuart Galleries, Los Angeles.
- 1970 *American Contemporary Art*, organized under the auspices of the International Council at the Museum of Modern Art, New York. Also shown at the American Embassy, Moscow. Catalogue published in Russian and English.  
*American Painting 1970*, Virginia Museum, Richmond.  
*A Century of California Painting 1870-1970*, E.B. Crocker Art Gallery, Sacramento, California. Catalogue published.  
*Looking West, 1970*, Joslyn Art Museum, Omaha, Nebraska. Catalogue published.  
*Group Exhibition*, David Stuart Galleries, Los Angeles.
- 1972 *Los Angeles Painters of the Nineteen-Twenties*, Pomona College Gallery, Montgomery Art Center, Claremont, California. Catalogue published.  
*Group Exhibition*, Los Angeles Municipal Gallery, Barnsdall Park.  
*West Coast Art from the Permanent Collection*, Pasadena Art Museum, California.  
*Renewal Art of the 1930's-1940's: Southern California Artists*, Los Angeles Art Association Galleries.
- 1974 *Nine Senior Southern California Painters*, Los Angeles Institute of Contemporary Art. Catalogue published in Los Angeles  
*Institute of Contemporary Art Journal*, December 1974 pages 45-53.
- 1975 *Avant-Garde Painting and Sculpture in America 1910-1925*, Delaware Art Museum, Wilmington, Delaware. Catalogue published.
- 1976 *American Artists '76: A Celebration*, Marion Koogler McNay Art Institute, San Antonio, Texas. Catalogue published.



- 1974 *Nine Senior Southern California Painters*, Los Angeles Institute of Contemporary Art. Catalogue published in Los Angeles Institute of Contemporary Art Journal, December 1974 pages 45-53.
- 1975 *Avant-Garde Painting and Sculpture in America 1910-1925*, Delaware Art Museum, Wilmington, Delaware. Catalogue published.
- 1976 *American Artists '76: A Celebration*, Marion Koogler McNay Art Institute, San Antonio, Texas. Catalogue published.
- Los Angeles: A Continuing Frontier 1940-1961*, Occidental College Gallery, Los Angeles.
- New Deal Art: California*, de Saisset Art Gallery and Museum, University of Santa Clara, California. Catalogue published.
- Painting and Sculpture in California: The Modern Era*, San Francisco Museum of Modern Art, California. Catalogue published.
- Also shown at National Collection of Fine Arts, Smithsonian Institution, Washington D.C.
- Symbolism*, Los Angeles Art Association Galleries.
- 1977 *Los Angeles Hard-Edge: The Fifties and Seventies*, Los Angeles County Museum of Art. Catalogue published under the title of "California: 5 Footnotes to Modern Art History."
- Surrealism and American Art: 1931-1947*, Rutgers University Art Gallery, New Brunswick, New Jersey. Catalogue published.
- 1978 *Selections from the Frederick Weisman Company Collection of California Art*, The Art Museum and Galleries, California State University, Long Beach, California. Catalogue published. Also shown at The Corcoran Gallery of Art, Washington D.C.; The Albuquerque Museum of Art, History and Science, New Mexico.
- 1979 *Black and White are Colors: Paintings of the 1950's-1970's*, Montgomery Art Gallery, Pomona College, California. Catalogue published.
- 1980 *50's Abstract: A Summary of Los Angeles Painting from 1957-1960*, Conejo Valley Art Museum, Thousand Oaks, California. Catalogue published.

## SELECTED GROUP EXHIBITIONS

- 1982 *Drawings and Illustrations by Southern California Artists before 1950*, Laguna Beach Museum of Art, California. Catalogue published.
- 1984 *The Frederick Weisman Collection of California Art*, Museum of Contemporary Art, Los Angeles.
- 1985 *Colorforms*, Security Pacific National Bank, Gallery at the Plaza, Los Angeles. Also shown at Tobey C. Moss Gallery, Los Angeles.
- 1986 *Aspects of California Modernism 1920-1950*, Board of Governors of the Federal Reserve System, Washington D.C., Catalogue published.
- 1990-92 *Turning the Tide: Early Los Angeles Modernists 1920-1956*, Santa Barbara Museum of Art, California. Catalogue published. Also shown at Laguna Art Museum, California; Oakland Museum of Art, California; Marion Koogler McNay Art Institute, San Antonio, Texas; Nora Eccles Harrison Art Museum, Utah State University, Logan; Palm Springs Desert Museum, California.
- 1992 *California Painting: The Essential Modernist Framework*, California State University, Los Angeles. Also shown at California State University, San Bernardino, California.
- 1994 *Independent Visions: California Modernism*, Long Beach Museum of Art, California.
- 1995 *Pacific Dreams*, UCLA Hammer Museum of Art, Los Angeles. Also shown at Oakland Museum of Art, California. Catalogue published.
- 1997 *On the Edge of America: California Modernist Art*, Jack Rutberg Fine Arts, Los Angeles.
- 1999 *Gold Rush to Pop: 200 Years of California Art*, Orange County Museum of Art, California.
- 2000 *Four Abstract Classicists Plus One*, Tobey C. Moss Gallery, Los Angeles.
- 2001 *American Surrealism*, Thomas McCormick Gallery, Chicago. Catalogue published.
- California Modernism*, Tobey C. Moss Gallery, Los Angeles.
- Four Abstract Classicists*, Gary Snyder Fine Art, New York.
- 2002 *Post Surrealism*, Pasadena Museum of California Art, California. Catalogue published.
- 2002-03 *Post Surrealism*, Nora Eccles Harrison Museum of Art, Utah State University, Utah.
- 2003 *It's Not the Size that Counts: Treasures Big and Small*, Jack Rutberg Fine Art, Los Angeles, CA
- 2004 *Conversations with the Collection: A Selection from the Permanent Collection*, Long Beach Museum of Art, Long Beach, CA
- 2004-05 *The Figure in California Modernism*, Spencer John Helfen Fine Arts, Beverly Hills, CA.
- 2004-05 *The Los Angeles School*, Otis College of Art + Design, Los Angeles, CA
- 2005 *Surrealism USA*, National Academy Museum, New York, New York



*Lorser Feltelson aboard the S.S. Rochambeau, 1919*

## SELECTED PRIVATE COLLECTIONS

- Herta and Paul Amir, Beverly Hills, CA.
- Whitney Armstrong, New York, NY
- Barry Berkus, Santa Barbara, CA
- Francie F. Brody, Los Angeles, CA
- The Buck Collection, Laguna Hills, CA
- Mr. and Mrs. Harry Carmean, Santa Barbara, CA.
- Dr. and Mrs. J. Thomas Chess, South Pasadena, CA.
- Gloria Ellwood, Los Angeles, CA.
- Betty Freeman, Beverly Hills, CA.
- Murray Gribin, Beverly Hills, CA.
- Mr. and Mrs. Victor Haboush, Brentwood, CA
- June Harwood, Studio City, CA.
- Allan Marion, Beverly Hills, CA.
- Isabelle and John Marx, West Hollywood, CA
- Mr. and Mrs. Alan C. Moss, Los Angeles, CA.
- Mr. and Mrs. James Ries, Beverly Hills, CA.
- Mark Seldis, Los Angeles, CA.
- Mr. and Mrs. Russell Dymock Smith, Palos Verdes Estate, CA.
- Gary Snyder, New York, NY
- Roselyne Swig, San Francisco, CA.
- Barbara and Sanford Wernick, West Hollywood, CA
- Jennifer and Randy Wooster, Beverly Hills, CA

## SELECTED PUBLIC AND CORPORATE COLLECTIONS

Brooklyn Museum of Art, New York, NY.  
Joseph H. Hirshhorn Museum, Smithsonian Institution, Washington, D. C.  
Honolulu Academy of Arts, HI.  
Industrial Electronic Engineers, Los Angeles, CA.  
James B. Lansing Sound, Inc., Los Angeles, CA.  
Museum of Contemporary Art, San Diego, CA.  
Library of Congress, Washington, D.C.  
Long Beach Museum of Art, CA.  
Los Angeles County Museum of Art, Los Angeles, CA.  
Marion Koogler McNay Art Museum, San Antonio, TX.

## COLLECTIONS

Mildred Lane Kemper Art Museum, St. Louis, MO.  
Museum of Fine Arts, Boston, MA.  
Museum of Modern Art, New York, NY.  
National Bank of Omaha, Omaha, NE.  
National Gallery of Art, Washington D.C.  
Nora Eccles Harrison Museum of Art, Utah State University, Logan, UT.  
Oakland Museum, CA.  
Palm Springs Desert Museum, CA.  
Phoenix Art Museum, AZ.  
San Francisco Museum of Modern Art, CA.  
Santa Barbara Museum of Art, CA.  
Smithsonian American Art Museum, Washington, D. C.  
Sheldon Memorial Art Gallery, Lincoln, NE.  
University of Arizona Museum of Art, Tucson, AZ.  
University of Virginia Art Museum, Charlottesville, VA.  
Whitney Museum of American Art, New York, NY.  
Frederick R. Weisman Foundation, Los Angeles, CA.  
Zimmerli Art Museum, Rutgers University, NJ.

1.  
**SEATED FIGURE  
IN ACTION  
(KINETIC STUDY)**

1917-18  
wash on carton  
10 1/8 x 13 3/4 inches  
25.7 x 34.9 centimeters

2.  
**FIGURE  
(KINETIC STUDY)**

c. 1917-1918  
watercolor on carton  
4 x 5 1/2 inches  
10.2 x 14 centimeters

3.  
**MOTHER AND CHILD  
(KINETIC STUDY)**

circa 1918  
pastel and watercolor on carton  
20 x 24 inches  
50.8 x 61 centimeters

4.  
**TWO FIGURES**

1918-19  
oil on carton  
9 x 12 inches  
22.9 x 30.5 centimeters

5.  
**FIGURE GROUP  
(STUDY IN KINETICS)**

1918-19  
oil on carton  
11 1/2 x 27 inches  
29.2 x 68.6 centimeters

6.  
**LEDA  
(STUDY IN KINETICS)**

1918-1919  
oil on carton  
24 x 26 inches  
61 x 66 centimeters

7.  
**FIGURES**

1918-1919  
oil on carton  
17 1/4 x 17 1/4 inches  
43.8 x 43.8 centimeters

8.  
**BATHERS #8**

1918-1919  
oil on carton  
16 x 20 inches  
40.6 x 50.8 centimeters

9.  
**LANDSCAPE WITH  
TWO FIGURES**

1918-1919  
watercolor and graphite on paper  
9 x 12 inches  
22.9 x 30.5 centimeters

10.  
**FIGURE**

1918-1920  
oil on carton  
21 x 19 3/4 inches  
53.3 x 50.2 centimeters

11.  
**THREE FIGURES**

1919  
Conte crayon on paper  
9 1/4 x 11 1/4 inches  
23.5 x 28.6 cm

12.  
**TWO NUDES  
(MALE AND FEMALE)**

1919  
Conte crayon on paper  
11 1/2 x 16 inches  
29.2 x 40.6 centimeters

13.  
**NEW YORK BUILDINGS**

1919  
Conte crayon, wash and  
gouache on paper  
11 x 10 inches  
27.9 x 25.4 centimeters

14.  
**MOTHER AND CHILD**

1919  
oil on carton  
26 x 27 1/2 inches  
66 x 69.9 centimeters

15.  
**TWO NUDES AND A CAT**

1919  
oil on carton  
20 x 24 inches  
50.8 x 61 centimeters

16.  
**TWO BATHERS  
(ORGANIZED  
ARTICULATION)**

1919  
oil on carton  
23 x 28 inches  
58.4 x 71.1 centimeters

17.  
**STUDY IN KINETICS**

1919  
oil on carton  
24 1/2 x 19 3/4 inches  
62.2 x 50.2 centimeters

18.  
**LEDA  
(STUDY IN KINETICS)**

1919  
oil on carton  
16 x 20 inches  
40.6 x 50.8 centimeters

19.  
**LEDA (STUDY IN KINETICS)**

1919  
oil on carton  
21 3/8 x 18 7/8 inches  
54.5 x 47.8 centimeters

20.  
**SEATED FEMALE FIGURE  
(KINETIC STUDY)**

1919  
Conte crayon on paper  
11 x 13 inches  
27.9 x 33 centimeters

21.  
STUDY FOR LEDA  
(STUDY IN KINETICS)

1919  
graphite on paper  
9 x 12 inches  
22.9 x 30.5 centimeters

22.  
LEDA  
(STUDY IN KINETICS)

1919  
graphite on paper  
9 x 12 inches  
22.9 x 30.5 centimeters

23.  
FIGURE  
(KINETIC ORGANIZATION)

1919-20  
oil on carton  
28 1/2 x 22 3/4 inches  
72.4 x 57.8 centimeters

24.  
KINETIC FIGURE

1919-20  
oil on carton  
30 x 24 inches  
76.2 x 61 centimeters

25.  
TWO BATHERS  
(KINETIC STUDY)

1919-20  
Oil on carton  
20 x 16 inches  
50.8 x 40.6 centimeters

26.  
TWO BATHERS  
(KINETIC ORGANIZATION)

1919-20  
oil on carton  
29 x 22 3/4 inches  
73.7 x 57.8 centimeters

27.  
MOTHER AND CHILD  
(BATHERS, KINETIC  
ORGANIZATION)

1919-1920  
Oil on carton  
12 x 14 inches  
30.5 x 35.6 centimeters

28.  
TWO BATHERS  
(KINETIC STUDY)

1919-1920  
oil on carton  
18 1/2 x 13 1/4 inches  
47 x 33.7 centimeters

29.  
ARCHITECTURAL  
ABSTRACTION-BUILDINGS

1920  
watercolor and pencil on paper  
14 x 11 inches  
35.6 x 27.9 centimeters

33.  
PEARS AND APPLES  
1920

oil on carton  
9 x 12 inches  
30.5 x 22.9 centimeters

34.  
INTERIOR

1921  
Conte crayon on paper  
21 x 17 1/4 inches  
53.3 x 43.8 centimeters

35.  
FEMALE FIGURE

1921  
oil pastel and Conte  
crayon on paper  
10 3/8 x 6 inches  
26.4 x 15.2 centimeters

# CHECKLIST

30.  
FEMALE FIGURE  
SEATED AT TABLE

circa 1920  
Pencil and watercolor on carton  
11 x 8 inches  
27.9 x 20.3 centimeters

31.  
STILL LIFE  
(2 PEARS, APPLE)

circa 1920  
charcoal and oil pastel on paper  
8 1/2 x 11 1/2 inches  
21.6 x 29.2 centimeters

32.  
STILL LIFE  
(2 APPLES, PEAR)

circa 1920  
charcoal and oil pastel on paper  
8 3/4 x 11 3/8 inches  
22.2 x 28.9 centimeters

36.  
BATHERS  
(KINETIC COMPOSITION)

before 1923  
oil on carton  
20 x 24 inches  
50.4 x 59.7 centimeters



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